

Colby Library Quarterly



August 1955

THE COLBY LIBRARY QUARTERLY is published by the Colby College Library at Waterville, Maine, under the editorship of Carl J. Weber, Curator of Rare Books and Manuscripts. Subscription price: two dollars a year. Current single numbers: fifty cents. A printed INDEX to Series One or to Series Two will be supplied free upon request to any subscriber to this QUARTERLY, as long as the supply lasts. We are no longer able to provide copies of *all* previous issues, but will be glad to meet requests for special numbers as long as we have copies of them.

Series One was published in the four-year period 1943 to 1946 in January, March, June, and October, but with the year 1947 the Colby LIBRARY QUARTERLY began publication in February, May, August, and November. Series II was begun in 1947, Series III in 1951, and Series IV in 1955.

Communications regarding subscriptions should be addressed to the Librarian; communications regarding articles in the QUARTERLY should be addressed to Carl J. Weber. Unsolicited manuscripts should be accompanied by postage stamps and addressed envelopes. In general, this QUARTERLY is interested in Maine authors (for example, in Sarah Orne Jewett and Edwin Arlington Robinson) and in Maine history, and in those books and authors from outside of Maine (Henry James and Thomas Hardy, for example) who are well represented by special collections in the Colby College Library or who have exerted an influence on Maine life or letters.

Colby Library Quarterly

Series IV

August 1955

No. 3

THE CHARLES R. CAPON COLLECTION OF BOOKS DEALING WITH THE GRAPHIC ARTS

By JAMES HUMPHRY, III

IN the fall of 1954, shortly before his death, Mr. Charles R. Capon of Hancock, New Hampshire, offered his Graphic Arts Collection in its entirety to the Colby College Library. Either directly (through Colby publications) or indirectly (through other products of The Anthoensen Press) the Library had had a long and intimate connection with the work of Charles R. Capon, and it was with particular satisfaction, therefore, that we learned of his decision to give us his distinguished and extensive collection. Before describing the books themselves, a few introductory words about Mr. Capon may be welcomed by readers of this QUARTERLY.

Ten years ago, when Professor Weber was engaged in the preparation of his little volume entitled *Hardy Music at Colby*, he turned to Mr. Fred Anthoensen in Portland, Maine, for expert assistance in designing the book. Mr. Anthoensen, in turn, called upon an artist to help with the design. This artist, Charles R. Capon, drew the picture of the violin which now graces the title page of *Hardy Music*, as well as the picture of the scroll of music that adorns the final page. No wonder Dean Julian Park, of the University of Buffalo, called it "a charming little book," and no wonder Mr. John T. Winterich, of the *Saturday Review*, called it "delightful, both for to read and for to look at." Mr. Capon and Mr. Anthoensen combined their tastes and skills to produce a successful little book.

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Mr. Anthoensen knew exactly where to turn when he wanted an artist's help, for Mr. Capon was the man who, fifteen years earlier, had supplied Mr. Anthoensen with a design for one of his own most successful productions. Mr. Anthoensen tells the story of this collaboration in his own book *Types and Bookmaking* (1943), a copy of which he inscribed "To Charles R. Capon, Master in Design and Lettering." On page 16 of this work, Mr. Anthoensen remarks:

I had always wanted to design and print *An Elegy Written in a Country Church-Yard* by Thomas Gray, in a small, appropriate format. I realized that many editions had already been printed, and that a new one would need marked features to give it a reason for existence. In this book, I happily succeeded, I think. . . . The book . . . was printed in Linotype Scotch on Vidalon Velin paper; the binding, a specially designed decorated paper printed in three colors, repeated the quaint illustrations of urns and sheaves of wheat suggestive of the theme. . . . The book . . . was chosen as one of the Fifty Books of the Year and proved to be a quite successful edition of the poem. . . .

The decorated paper printed in three colors used in the binding of this book was designed by Charles R. Capon.

Others, too, besides Mr. Anthoensen knew of Mr. Capon's artistic skill. In 1932, two years after the appearance of the Anthoensen edition of *Gray's Elegy*, the Cedar Tree Press of Boston published a little book with an Introduction by A. J. Philpott; it was entitled *A Selection of Book-plates* and gave an excellent account of Mr. Capon's career as a bookplate designer.

Three years after Colby had published *Hardy Music*, Professor Weber was again engaged in the preparation of a bibliography, this time of the published writings of the Maine author, Jacob Abbott, the creator of the once-famous Little Rollo. Once again Mr. Anthoensen called upon Mr. Capon for help and the charming picture of Little Rollo in the published *Bibliography of Jacob Abbott* (1948) is the result.

During the last five years of his life, Mr. Capon was busy with book after book. In 1950 he drew the vignettes for

Albert Trowbridge Gould's *The St. George River*. The Trustees of the John Greenleaf Whittier Homestead, Haverhill, Massachusetts, commissioned him to produce the delightful illustrations of the Whittier birthplace in the edition of *Snow-Bound* published in 1950. The Anthoen-
sen Press published *A Selection from the Works of Charles R. Capon*, with a check-list of Mr. Capon's bookplates compiled by Francis W. Allen and Argie B. Allen. And in the two volumes of Hannah Palfrey Ayer's *A New England Legacy* (1950) the vignettes are by Charles Capon.

Last spring a sampling of the Capon Collection was placed on exhibition in the Colby Library, and many visitors at Commencement time showed interest in the extent and variety of the books. Space does not permit a complete listing here of the scores of titles in the collection, but a dozen examples will serve to indicate what is meant by "extent and variety."

1. **BORLUYT DE GAND, GUILLAUME, *Ghesneden Fijueren***, Lions, Ian van Tournes, 1557. Borluyt or Borluit, a Flemish poet and lawyer of the 16th century, published two books, one of Old Testament wood engravings for which he supplied the accompanying quatrains, and one of the New Testament. The Capon copy incorporates both, apparently a rebinding. According to Brunet's *Manuel du Libraire*, the wood-engravings, without a doubt, are those of Petit Bernard (Salomon), a sixteenth-century Lyonese painter and wood-engraver whom Dibdin in his *Bibliographical Decameron* refers to as "the man who executed such wonders upon wood in so small a space."

2. **Catullus, Tibullus, Propertius**, Venice, Aldus, 1515. This edition of the three Latin poets is a reprint of the 1502 edition, which was originally published in 1472 by da Spira, Aldus' Venetian predecessor. The elder Aldus died in 1515, and the colophon, which states that this edition was produced by Aldus' father-in-law, verifies this fact. Not until 1533, at the age of 21, did Aldus' son Paolo, take over the direction of the press.

3. *The Rowley Poems of Thomas Chatterton*, edited by Robert Steele; two volumes, designed and printed by Charles Ricketts at the Vale Press, London, 1898. Charles Ricketts, a follower of Morris, produced forty-six titles at the Vale Press; all were supervised by Ricketts and characterized by wood-cut illustrations or decorations on handmade paper. Colby owns copies of all the Vale Press productions, whose excellence, along with that of the Kelmscotts, indicates clearly the reason for Mr. Capon's having representation of both presses in his collection of graphic arts.

4. CHARLES DICKENS, *A Christmas Carol*; illustrations by Leech. Philadelphia, Carey & Hart, 1844. First American edition, probably a rarer book than the first London edition.

5. GIOVIO, PAOLO, *Dialogo delle imprese militari et amorese, con un ragionamento di Lodovico Domenichi nel medesimo soggetto*. Lyone, Appresso Guglielmo Rouillio, 1574. Giovio, known also by the Latin form of his name, Jovius, was a 16th-century Italian historian who became Bishop of Nocera in Naples. This Italian edition, originally published by Rouillio in 1559, seven years after Giovio's death, deals with symbolism, or emblematic art (*imprese*). The 102 wood engravings, beautifully executed, were later used for editions translated into French and Spanish. Although not the first, one of the early allusions to crocodile tears appears in the engraving and the accompanying text on page 134 of this edition.

6. *A History of the Printed Book* (The Dolphin, No. 3), edited by Lawrence C. Wroth. New York, Limited Editions Club, 1938. A much sought-after edition, which contains a series of excellent treatises on printing, types, bookbinding and subjects allied with graphic arts.

7. *Kate Greenaway's Alphabet*. London, George Routledge & Sons [1885]. This little book (measuring only $2\frac{7}{8}$ " by $2\frac{1}{4}$ ") was first published in 1885, and the Capon copy is from the original edition. Kate Greenaway, the

daughter of a wood-engraver, won great acclaim as a water-color artist, her work being highly praised by Ruskin. The *Alphabet* is an excellent example of her artistic ability, and a welcome addition to the Library's collection of children's books, presented to the college by Miss Julia S. Carpenter in December 1950 (see **COLBY LIBRARY QUARTERLY**, February, 1953, page 149).

8. *The Looking-Glass for the Mind; or Intellectual Mirror . . .* with seventy-four cuts, designed and engraved on wood by Thomas Bewick, London, printed for John Harris . . . 1817. This item is of special interest for its wood engravings, executed by that famous master of the art, Thomas Bewick. Through the generosity of Mr. T. Raymond Pierce, Colby '98, the Library is the proud possessor of seven original Bewick woodblocks, all of which have been reproduced from time to time in this **QUARTERLY** (see the issue for August, 1953, page 11, for a description of these seven woodblocks).

9. DOUGLAS C. MCMURTRIE, *The Golden Book*, the story of fine books and bookmaking past and present, Chicago, Pascal Covici, 1927. This work, a comprehensive survey of the graphic arts, is cited by Elmer Adler as "a notable achievement" in the field.

10. MATTHEWS, ANNIE HARMON, *Thomas Bird Mosher of Portland, Maine*, Portland, The Southworth-Anthoensen Press, 1941. This 26-page book, of which only 350 copies were printed, is a notable association item on three counts. First it was produced by that master designer, Fred Anthoensen, who has executed many Colby publications. Second, the subject of the Keepsake is Mosher, scores of whose titles the Library now owns, and hopes to acquire more. Third, the book's Foreword and Portrait were written by Dr. Edward Francis Stevens, Colby '89, himself a distinguished student of the Graphic Arts, and the one who originally established the Book Arts Collection at Colby by the generous donation of much of his own distinguished private library.

11. *The Tale of the Emperor Coustans and of Over Sea*, done out of ancient French by WILLIAM MORRIS, Hammer-smith, Kelmscott Press, 1894. The twenty-sixth title, in a series of fifty-three produced by Morris, whose work Updike called "a pleasure to look at for arrangement of type and pieces of fine printing." The Colby College Library has a complete file of the Kelmscott Press productions.

12. TERENTIUS AFER, PUBLIUS, *Comoediae*. Birmingham, Johannis Baskerville, 1772. According to W. T. Lowndes, in *The Bibliographer's Manual*, Terence's *Comedies* was the first Latin classic to be printed in that language in Great Britain, in 1497 by Richard Pynson. The present edition was printed in Birmingham, England, fifteen years after Baskerville, one of the most famous English type-designers of the 18th century, had introduced typography to that city by establishing his own paper mill, type foundry and printing office.

If space permitted, we could continue to examine many more of the interesting books in the CHARLES CAPON COLLECTION. Suffice it to say that such distinguished names in the field of graphic arts and bibliography as Updike, Pollard, McKerrow, Ransom, Bennett, Winterich, Orcutt, Rogers, Goudy, George Macy, as well as those previously mentioned, are amply represented.

As a fitting memorial to the work of Charles R. Capon and to the books he has presented to the Colby College Library, Mr. Fred Anthoensen has designed a beautiful bookplate, in color, in the true Capon spirit, for insertion in each of the books. What better example of reciprocity could there be?



TESS IN ICELANDIC

By MORTEN SORENSEN (Colby '32)

AMONG the latest new additions to the Hardy Collection in the Colby College Library is a book that comes from my native Iceland: *Tess af D'Urberville-Aettinni*, an Icelandic translation of Hardy's famous novel by Snaebjörn Jónsson (Reykjavik: Prentsmidjan Hólar, 1954; illustrated; 547 pages), with an introduction and notes by the translator. Having been forty years away from the island, I feel that my knowledge of Icelandic is sadly deteriorating; but I retain enough to be able to feel the thrill of reading some of *Tess* in the Icelandic and think I am acceptably accurate in my English version of the preface written by Snaebjörn Jónsson.

Some sentences in this preface will, I think, be of interest to Colby graduates and to Hardy enthusiasts in general. The Icelandic translator remarks:

It must be understood that no one can expect to translate the original text exactly and idiomatically. No one has, and no one ever will translate a story of Thomas Hardy without some loss. Because of this fact, those who are able to do so should read the original text. I advise them to read *Tess* in the Modern Library edition edited by Professor Carl J. Weber, because there the text has been handled with particular care and because Professor Weber explains the [Dorset] idioms which are difficult to understand. He has also written an excellent introduction to this edition. Dr. Weber is the acknowledged world-authority on Thomas Hardy. I particularly call to the attention of Icelandic readers Dr. Weber's two works, *Hardy of Wessex* (1940) and *Hardy in America* (1946). From the former book I have taken the chronological table printed in my translation of *Tess*.

Mr. Jónsson explains that his translation was undertaken at the suggestion of the English poet, Lascelles Abercrombie, but by the time the exacting task has been completed Professor Abercrombie was dead. Mr. Jónsson states his own opinion of *Tess* in his preface: "In all the world's literature I do not know a story that is more renowned."



"TORRENT" NUMBER SIXTY-SIX

Nearly ten years have passed since we began compiling a record of the survival of copies of Edwin Arlington Robinson's *The Torrent and The Night Before* (1896), and from time to time we have been able to add a copy to the list printed in our issue for February, 1947. In February 1954 we listed Copy Number 65 (see page 220).

Mr. John S. Van E. Kohn now writes to report the arrival, in the Seven Gables Bookshop in New York City, of Copy Number 66. It was presented to "M[elville] B[est] Anderson | with compliments of E. A. Robinson | 5 December, 1896." Only two copies in our original list bore earlier dates: Burnham and Ford both received copies inscribed by the poet on December 4. The name of M. B. Anderson is also a new addition to the list of recipients published on pages 3 and 4 of our February 1947 issue.

May we repeat our earlier invitation to any owner of a copy of *The Torrent*: if your copy is *not* listed in the Colby census, please let us know about it, so that our compilation may be kept as complete and as accurate as possible.



HARDY BEHIND THE IRON CURTAIN

By AVRAHM YARMOLINSKY

WRITING in the issue of the COLBY LIBRARY QUARTERLY for August, 1954, on Russian translations of Hardy, Carl J. Weber notes the existence of more than one Russian version of *Tess*, and of a Russian translation of *Far from the Madding Crowd*, and adds: "We wish we were able to report on Russian editions of other novels by Hardy—on *Jude*, for example, *The Return of the Native*, and *A Pair of Blue Eyes*. . . ."

As a matter of fact, a Russian translation of *Jude*, made by I. Mainov, was published in the monthly *Severnyi vestnik* (Northern Messenger) in 1897, under the title *Dzhud*

Neudachnik (Jude the Ne'er-do-well). This periodical is available at the New York Public Library.

As for the Russian versions of *Tess*, the text serialized in *Russkaya Mysl'* (Russian Thought), 1893 (also available in the New York Public Library), is the work of an individual designated by the initials: V. S. A new translation of the same novel appeared under a Soviet imprint. *Tess iz roda d'Erbervill'*, Moskva-Leningrad, 1930. (*Tess of D'Urbervilles*, translated by A. V. Krivtsova; Introduction by A. V. Lunacharski, with a Sketch entitled "Thomas Hardy" by Yevgenii Lann). Yevgenii Lann is also the author of an essay on Hardy, published in the Moscow monthly *Novyi Mir* (New World), 1931. Presumably the 1937 edition of *Tess* in the Colby College Library is a reprint of the 1930 edition. The Soviet Literary Encyclopedia contains a fairly substantial article on Hardy, and he is treated briefly in the other Russian encyclopedias.

There exists also a Bulgarian translation of one novel, *The Well-Beloved*. It is listed in *Bulletin bibliographique des livres déposés à la Bibliothèque Nationale de Sofia*, Année 28-29, Sofia, 1926, p. 219, as *Lubenata* translated by R. Rusev, 1926. The title is given as *Vuzlubenata* in the monograph *Pesimistichniyat mirogled v tvorchestvoto na Tomas Khardi, Ot Konst. Stefanov* (*The pessimistic vein in the works of Thomas Hardy*, by Const. Stephanov), Sofia, 1933. An article on Hardy, by A. Kamenova, appeared in the Sofia monthly, *Zlatorog*, 1928. Two essays on Hardy are part of a Czech volume by Frantisek Chudoba, *Pod listnatým stromem (Under the Greenwood Tree)*, Prague, 1932.

Below is a supplement to Mr. Weber's list of translations:

CZECH

Vessexské povídky . . . Preložil Lad. J. Zivny, 1909. Translation of *Wessex Tales*.
Betsabé Everdenová. Román . . . Preložil Lad. J. Zivny, Prague, 1910. Translation of *Far from the Madding Crowd*.

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Markétino romantické dobrodružství. Preložil Z. Mach, 1921. Translation of *The Romantic Adventures of a Milkmaid*.

Tess z D'Urbervillu, Cistá zena, Prel. Jos. J. David. Prague, 1927. Translation of *Tess of the D'Urbervilles*.

LATVIAN

Muzigā atgriesanas, Vitolds Zibelis, Riga, [1937]. Translation of *The Return of the Native*.

POLISH

Latorosł wielkiego rodu, prawdziwe dzieje kobiety, wiernie po angielsku opisał . . . Gródek-Lwów, 1893. Translation of *Tess of the D'Urbervilles*.

W pogoni za ukochaną, by M. Dz. Warszawa-Cracow, 1894. Translation of *The Well-Beloved*.

Tessa d'Urberville, by Róża Czékanska-Heymanowa, Warszawa, 1954. Translation of *Tess of the D'Urbervilles*.

SERBIAN

Neznani Dzud, Tr. by Zivojin Simic, Belgrade, 1953. Translation of *Jude the Obscure*.

Here is additional bibliographical information on two titles in Mr. Weber's list: *Szafirowe oczy* was published in 1929; *Zdala od szalejacego tlumu* was published in 1930 in 2 volumes.

In fine, Mr. Weber is right when he states that people behind the Iron Curtain can read Hardy in their native tongues.



A CHINESE FORE-EDGE PAINTING

IN Weber's historical record of the mysterious art of fore-edge decoration—a book (now out of print) entitled *A Thousand-and-one Fore-Edge Paintings* (Colby, 1949)—pages 109-110 are devoted to the work done by Chinese artists. The author remarks: "Chinese fore-edge paintings . . . can all be dated 1936 to 1942. . . . They are either gilt-edged or not; . . . many . . . are not under gold. . . . Chinese artists who were Christians painted Biblical scenes on the edges, no matter what the books contained [for subject-matter]. . . . These Chinese scenes were not always painted horizontally on the edges [of the book], as is the case with almost all the English fore-edge landscapes, but vertically. . . . [There are] scores of specimens of Chinese work . . . [now in] American libraries." Curiously enough, however, there has been none at Colby. Now, thanks to the generous act of Mrs. Hazel G. Littlefield Smith, of Palos Verdes Estates, California, we have an excellent example of Chinese work. From Peking, China, came her copy of Vicesimus Knox's *Essays, Moral and Literary* (London, Dilly, 1795), on the fore-edges of which, not under gilt, is a vertically-executed Biblical scene which illustrates perfectly all the comments quoted above.



OTHER ACQUISITIONS

MR. H. BACON COLLAMORE, of Hartford, Connecticut, has greatly improved the Library's holdings of modern poets and novelists by presenting extensive collections of the works—largely first editions—of the following: Norman Douglas, Archibald Marshall, Robert Nathan, Oliver Onions, Eden Philpotts, and Henry Williamson. These books have arrived in Waterville too recently for us to speak in detail about them, but they constitute the latest evidence of Mr. Collamore's long-continued interest in and benefaction of the Colby College Library.

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From Mrs. Frank J. Sprague, of New York City, we have received six editions of Bartlett's *Familiar Quotations*,—to supplement those mentioned last February as already present at Colby, at the time of the publication of Mrs. Sprague's centennial article on John Bartlett. Her gift includes copies of the first, fourth, fifth, sixth, seventh, and eighth editions. The first, published by John Bartlett himself, is dated (it will be remembered) 1855.

From Mrs. Margaret K. Henrichsen, of North Sullivan, Maine, the Library has received the manuscript of her widely read book, *The Seven Steeples*.

From Mr. Arthur G. Robinson (Colby '06) we have received a copy of Lamb's *Specimens of the English Dramatic Poets* and a copy of R. E. Smith's translation of Omar Khayyam (New York, 1933, boxed), No. 177 of one thousand numbered copies.

At the time of its Sesquicentennial Exhibition of Waterville Imprints, the Library had to borrow (back in 1952) one of the items exhibited. We are happy to be able to report that we have now acquired as a permanent possession a copy of this item, Number 19 in Benton Hatch's checklist. This new acquisition was printed in Waterville by William Hastings, and is entitled: *A Sermon delivered July 7, 1825, at the Eastern Association of Universalists in Wayne, Maine*, by Rev. Sylvanus Cobb.

AUTOGRAPH LETTERS

From Professor C. L. Barber, of Amherst College, we have received a most interesting addition to our file of letters written by Sarah Orne Jewett. This gift more than doubles the number of our Jewett letters and emphasizes the desirability of our reprinting the long-out-of-print edition of *Jewett Letters* which was selected some years ago as one of the Fifty Books of the Year.

From Mrs. Hazel G. Littlefield Smith (already named

above as the donor of the specimen of Chinese fore-edge painting) we have received two autograph letters of Lord Dunsany, Irish author now resident in England.

From three different sources we have received letters of Thomas Hardy—too late, it is true, for them to find a place in the volume of *Letters* published last year by the Colby College Press, but welcome just the same. In view of the fact that all the other Hardy letters now in the Colby Library have been published in the volume referred to, we will here transcribe the three latest arrivals. The letter of 1892 to an unidentified "Miss Smith" (presumably one of Hardy's numerous American admirers) was presented to Colby by Mr. Walter Beinecke, Jr., of New York City. The letter of 1892 to the Reverend Herbert Pentin is a gift from Dean Julian Park, of the University of Buffalo. And the undated note written by Hardy to "Dear Sir" we owe to Miss Winifred Myers of London, England. The annotation of these letters has been done by the editor of this quarterly.

Letter No. I

MAX GATE, DORCHESTER.

26. 6. 92 [i. e., June 26, 1892]

Dear Miss Smith:

I have read with interest the remarks of "Boulevardier" on *Tess*, in the Star-Transcripts you send me, which I am forwarding to the publishers¹ as you request. Many thanks for letting me see them.

The copy of the book² on loan, and the severe measures of the "Institute," point to a very amusing condition of literary affairs out there, in which your nephew looms heroic, as Carlyle would say. The publishers' reason for issuing an abridged edition³ was connected with the copy-

¹ Harper & Brothers, New York.

² *Tess of the D'Urbervilles*.

³ Harpers' "abridged" edition, 1892, was defective in three places: (1) on page 66, after the paragraph ending "comparative helplessness, upon him," fifteen pages were omitted; (2) on page 71, middle, three pages (dealing with the incident of the text-painter) were omitted; (3) on page 76 Chapter 13 begins with the Roger Ascham quotation; in the next edition, this quotation was shifted to Chapter 16, preceded by 14 pages which include the baptism of "Sorrow."

right, the full manuscript not having reached them in time to print the early copies from it; and this seems to have raised a suspicion of some expurgatory process, and so helped the sale (as it always does).

Yours sincerely

THOMAS HARDY.

Letter No. II

MAX GATE, DORCHESTER.

15 NOV. 1909

Revd Herbert Pentin, F. S. A.

Milton Abbey Vicarage
Blandford.

Dear Mr Pentin:*

My personal connection with Abbey Milton [sic] has been slight. I passed through the Village in my youth—on what errand I cannot remember—& some time about 1882 visited the Abbey with the Field Club. This is a meagre record, though of course I have known of the parish, & of people coming & going, legends of the 1st Lord Dorchester, &c. &c. all my life.

Yours very truly

T. HARDY.

P. S. On my 1882 visit William Barnes was also present, & he read a paper on some subject connected with the Abbey. I had recently left London, & had taken a house temporarily at Wimborne.

T. H.

Letter No. III

MAX GATE,

DORCHESTER.

[no date]

Dear Sir:

On returning to the country [i. e., to my home, Max Gate, near Dorchester] I find your letter. I will bear in

* For Mr. Pentin's own comment on his friendship with Thomas Hardy, see the *COLBY LIBRARY QUARTERLY* for November, 1954, pages 262-264. A photograph of the two men faces page 264.

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mind your request, though at present I have not a photograph that I could send.¹

Yours faithfully
THOMAS HARDY.

To Mrs. Richard K. Kellenberger the Library is indebted for three typed letters signed by Lloyd C. Douglas (1877-1951), author of the widely-read novel *The Robe* (1942), together with one typed letter signed by Marion H. Hunt, "Secretary to Lloyd C. Douglas."

From Dr. Dan Laurence, of Hofstra College (Hempstead, New York), we have received an autograph note of Paul Bourget, dated March 2 (or February 3?), 1911 (whichever his 3/2/11 meant).

From Henry A. Wallace, former Vice-President of the United States, we have received a letter, enclosing an article by L. A. G. Strong on the Irish poet, George Russell, entitled "A. E. : a Practical Mystic."

Professor Weber has turned over to the Library a long autograph letter by Mr. Giles Dugdale, of Corfe Castle, Dorset, England, dated October 27, 1954. Mr. Dugdale is the author of *William Barnes of Dorset* (London, Cassell, 1954). Back in 1923 he summered in Chocorua, New Hampshire, as the guest of William and Alice James, while tutoring their two boys.

From Dr. Charles A. Richardson (Colby, '02), of Closter, New Jersey, the Library has received a copy of his recently published book, *Richardson Letters*, in which there are a number of interesting references to Waterville College. One of Dr. Richardson's great-uncles was a Colby student, who married the sister of Professor John Foster.

From Dr. John Paterson the Library has received a copy

¹ There is no way of telling, from this autograph, to whom Hardy was writing, but it is the sort of letter he might have written to Clement Shorter, editor of *The Sphere*, at a date when Shorter was soliciting contributions, photographs, and portraits from Hardy for use in the magazine.

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of his Thomas Hardy dissertation, submitted at the University of Michigan.

To Mr. Roscoe Hupper we are indebted for a sumptuously-bound copy of William Dugdale's *History of St. Paul's Cathedral* (London, Warren, 1658), "beautified with sundry prospects of the church" and with a colored mezzotint of William Aubrey dated 1797. This book was once in the library of Charles W. G. Howard, a gift to him from the Right Honorable Sir David Dundas in 1877.

From Miss Margaret Perry we have received a copy of Edwin Arlington Robinson's "Avenel Gray" as printed in *Poetry* in 1922. The magazine is autographed "Lilla Cabot Perry," the artist who painted the portrait of Robinson which now hangs in the Treasure Room of the Colby College Library.

Many other friends of the Colby College Library have made contributions to its shelves of books, its files of letters, or its collections of manuscripts; and if their names are not given here, it is only because space is lacking to list them, and not that gratitude for these gifts is missing.

COLBY LIBRARY ASSOCIATES

THIS ORGANIZATION was founded in April, 1935. Its object is to increase the resources of the Colby College Library by securing gifts and by providing funds for the purchase of books, manuscripts, and other material which the Library could not otherwise acquire.

MEMBERSHIP is open to anyone paying an annual subscription of five dollars or more (undergraduates pay fifty cents, and graduates of the college pay one dollar annually during the first five years out of College), or an equivalent gift of books (or other material) needed by the Library. Such books must be given specifically through the ASSOCIATES. The fiscal year of the ASSOCIATES runs from July 1 to June 30. Members are invited to renew their memberships without special reminder at any date after July 1.

Members will receive copies of the *COLBY LIBRARY QUARTERLY* and notification of the meetings of the society. Officers for 1955-1956 are:

President, Frederick A. Fottle, Yale University.

Vice-President, Carl J. Weber.

Student Vice-Presidents, David H. Mills, '57, and Rose E. Stinson, '57.

Secretary-Treasurer, James Humphry, III.

Committee on Book Purchases: Richard Harrier (term expires in 1956), Walter N. Breckenridge (term expires in 1957), and (*ex officio*) the Vice-President and the Secretary.

Program Committee: James Humphry.

Editor of the *COLBY LIBRARY QUARTERLY*: Carl J. Weber.

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